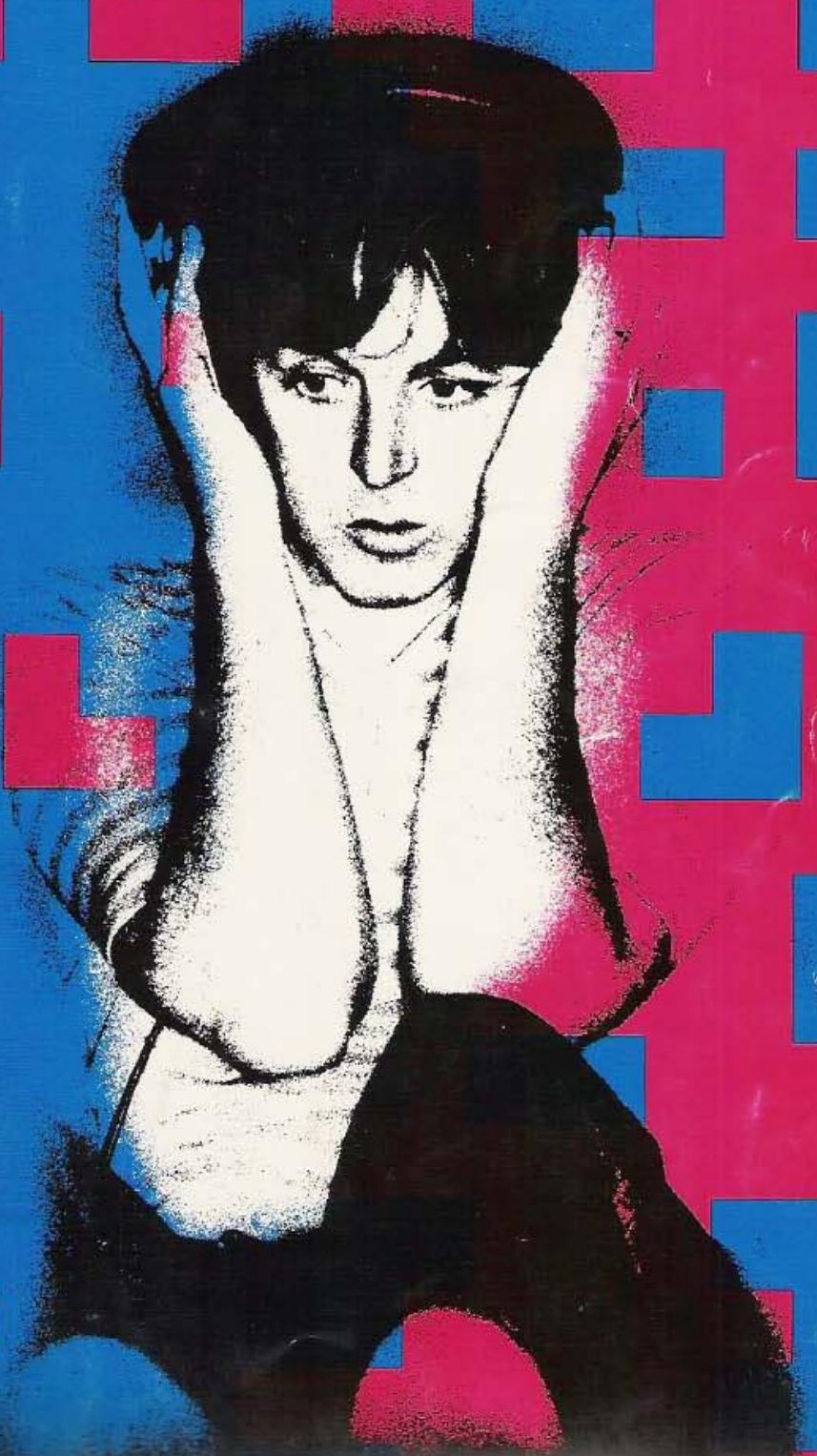
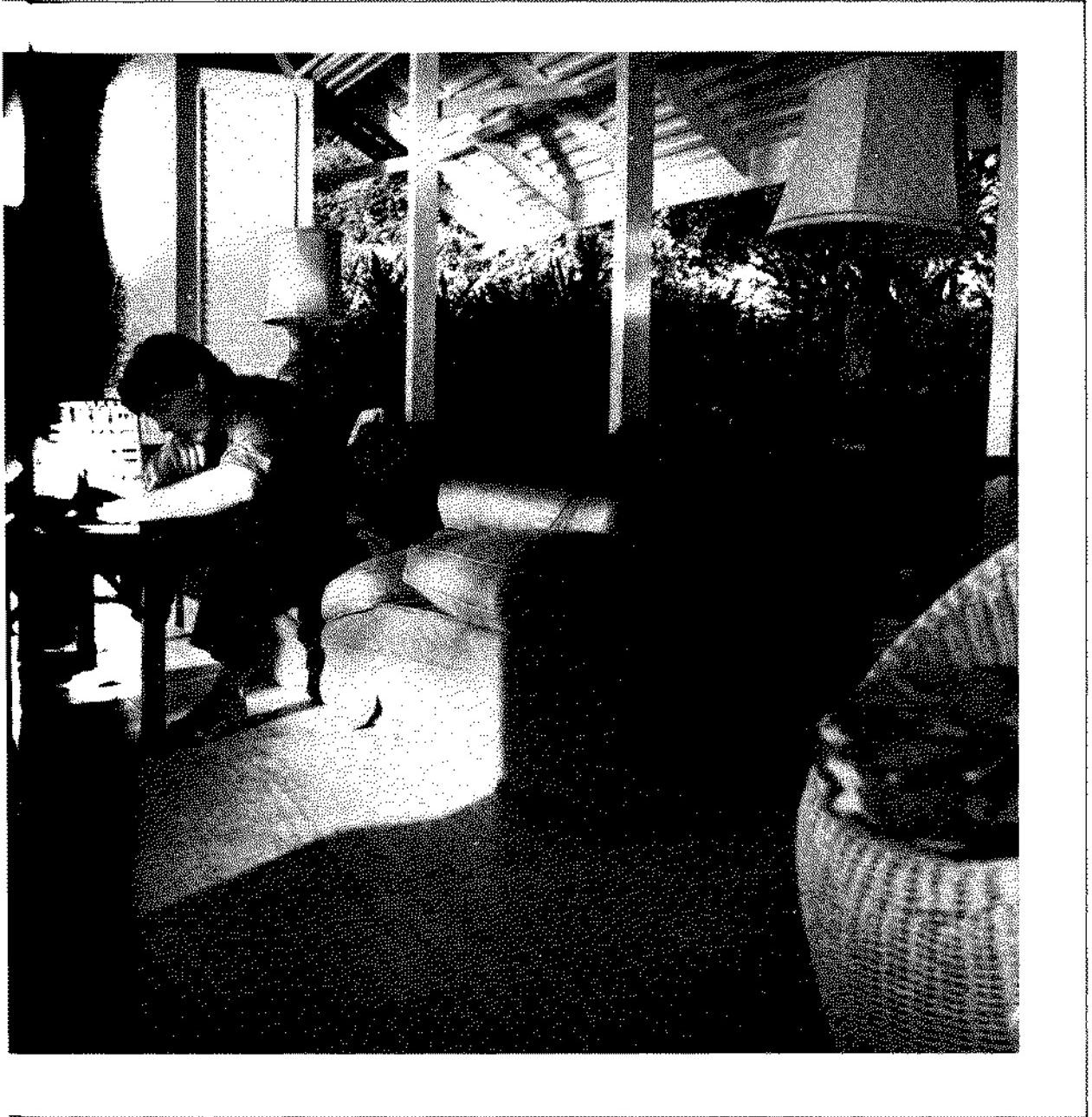


PAUL McCARTNEY TUG OF WAR



X TUG OF WAR	5
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July 21, '75

TUG OF WAR

Words and Music by
McCARTNEY

C

It's a tug of war.
only (A tug of war, a tug of

The musical notation consists of two staves: a treble staff with a key signature of C major and a bass staff below it. The melody starts on C and moves through various notes like D, E, F, G, A, and B. The bass staff provides harmonic support with notes like E, G, and B.

war) { What with one thing and an - oth - er, it's a tug of war.
Though I know I must - n't grum - ble, it's a tug of war.
What with one thing and an - oth - er, it's a tug of war.

The musical notation continues with two staves. The lyrics are written in parentheses with curly braces, indicating they are part of the same line. The melody remains consistent with the previous section.

G/C

We ex - pect - ed more, but with
But I can't let go, if I
We ex - pect - ed more, but with

The musical notation shows a treble staff with a key signature of G major (G/C). The melody includes eighth-note patterns and rests. The bass staff provides harmonic support with notes like E, G, and B.

3

one thing and an - oth - er we were trying to out - do each oth - er in a
do you'll take a tum - ble and the whole thing is going to crum - ble, it's a
one thing and an - oth - er we were trying to out - score each oth - er in a

The musical notation concludes with two staves. The lyrics describe a competition where everyone tries to outdo or outscore each other. The melody ends on a note in the bass staff.



tug of war.
tug of war.
tug of war.

In an-oth-er world,

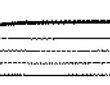


in an-oth-er world... we could stand on top of the moun-tain with our flag un -



-furled.

In a time to come,



in a time to come we will be dan-cing to the beat played on a diff' - rent



2

drum. It's a tug of war. Push-ing and push-ing,

Cmaj? F To Coda *

pull-ing and pull-ing, push-ing and pull-ing. In years to come.

F/C * Fm/C *

they may dis-co-ver what the air we breathe and the life we lead are all a-about..

f

But it won't be soon e-nough (soon e-nough) soon e-nough for for



me.
me.)

No, it won't be soon e - nough,..
(It won't be

Fm11maj7



soon e-nough soon e - nough for me.
for me)



In an-oth er world we could stand on top of the



moun-tain with our flag un - furled.



In a time to come— we will be dancing to the beat played on a diff - 'rent



*D.S. al Coda
a tempo*

drum. We will be dancing to the beat played on a diff - 'rent drum.

It's a tug of war.

ritard.

CODA



hold full value



rall.

TAKE IT AWAY

Words and Music by
McCARTNEY

The sheet music consists of eight staves of musical notation. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The fifth staff shows a treble clef. The sixth staff shows a bass clef. The seventh staff shows a treble clef. The eighth staff shows a bass clef.

Guitar chords are indicated above the staves:

- Staff 1: A, E, A, D, A, E, A, D
- Staff 2: C, C, C, C, C, C, C
- Staff 3: A, E, A, D, A, E
- Staff 4: A, E, A, D, A, E
- Staff 5: A, D, A, E, A, D
- Staff 6: A, D, A, E, A, D
- Staff 7: A, E, D
- Staff 8: A, E, D

Lyrics are written below the staves:

Take it a - way want to hear you play till the lights go down.

— (2.) (Down down) Take it a - way don't you want to stay...

till there's no one else a - round.








 Take it a-way want to hear you play till the lights go down.

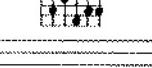







 (Down down) Take it a-way don't you want to stay



 till there's no one else a-round.




 Lone - ly driv - er out on the road,
 In the audi - ence watch - ing the show,
 Af - ter ho - urs late in the bar,

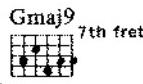
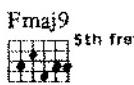
B



/A

with a hun - dred miles to go.
 with a pa - per in his hand,
 by a dark - ened corn - er seat

D



(In his hand, in his hand.)

Sole sur -
 Some im -
 Fad ed



- viv - or car - ry - ing the load,
 - port - ant im - pres - ar i - o
 flow - ers wait in the jar,



To Coda ♪1 D

/A

switch - es on his ra - di - o
 has a mess age for the band..
 till the eve ning is com - plete..

2 D E A E A D

— Oh. Take it a - way want to hear you play —

A E A D A E

till the lights go down... (Down down...) Take it a - way —

A D A E D

— don't you want to stay till there's no one else a - round. You

F#m Bm F#m Bm

nev-er know who may be list-en-ing to you. (You never know who... may be list-en-ing to... you)

3

nev-er know who may be list-en-ing to you take it a-

A

D

*D.S. al Coda*Fmaj9
5th fret

CODA

D

Fmaj9
5th
fret

- way. take it a - way.

Gmaj9
7th fret

Ah

A/B

B

ah

Em7

0.0000

/A

D

ah

ah

*Repeat ad lib. to fade*Fmaj9
5th fret

SOMEBODY WHO CARES

Words and Music by
McCARTNEY



The musical score continues with lyrics and guitar chords:

When your
l.h.
Am Em F C
bo - dy is com - ing a - part at the seams and the whole thing's feel - ing low,
G E Am /G# /G /F#
you're con - vin - cing your - self that there's no - bo - dy there, I
3
3

The score includes multiple staves for different instruments, with the vocal line continuing through the various parts.



know,

I know how you feel.

Like some -



- bo - dy has tak - en the wheels off your car, when you had some - where to go...

/G[#]

/G

/F[#]

Well it's an - noy-ing not go - ing to get ve - ry far, I know,



but some - bo - dy cares.

There's



A Bm⁷ E F#m D

al - ways some-one, some-where, you should know... by now... al-ways some-bo - dy who cares.

A A Bm⁷ E F#m

— It's happ'-ning day in, — day out, well you know... by now...

D A E.m⁷

al-ways some-bo - dy who cares. If you don't know it,

Dm⁷ Em F

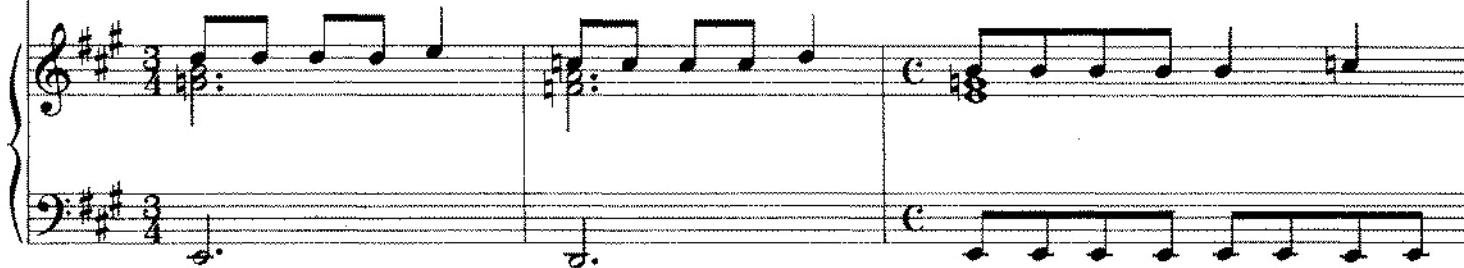
how will it find you, how will we know... your where - a-bouts?

C C C

Em7
0 000

Dm7
0

Em
0 000

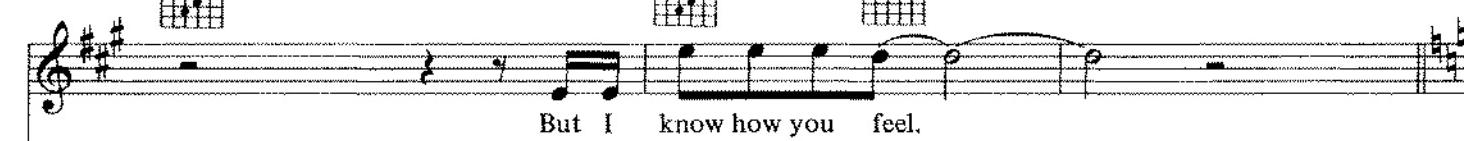


F

Fmaj7

E7

Fine



Fine

(*molto ritard.*)



Am
0 000

Em
0 000

F

C
0 0



G
0 00

E
0 00

Am
0 00

/G

/G

/F#



Fmaj



E7



I know how you feel.

Like some -

3

Am



Em



F



C



- bo - dy has ta - ken the wheels off your car, when you had some - where to go,

/G[#]

/G

/F[#]

well it's frus - tra - ting not go - ing to get ve - ry far I know -



D.S. al Fine

(I know -) but some-bod - y cares.

There's

WHAT'S THAT YOU'RE DOING?

Words and Music by
WONDER/McCARTNEY

The sheet music consists of eight staves of musical notation. The top two staves are for the right hand (treble clef), and the bottom two staves are for the left hand (bass clef). The music is in common time. The key signature changes frequently, starting with four sharps, then moving through various flats and sharps. The notation includes eighth and sixteenth notes, along with rests. The piano part features a variety of chords and rhythmic patterns, while the vocal part follows a similar harmonic path.



What's that you're do-ing, - girl I like what you do to me ...

what's that you're do-ing, - 'cause it makes no kind of sense to me ...

You can make... me feel... so proud,... you can make... me hol - ler, owl ...

Girl you make... me want... to dance_and sing, my



A $\frac{7}{8}$

mind is blown and you're the blame, — I say it's sun - nin' when there's rain, — I

Bb $\frac{7}{8}$

jump by leaps — and bounds, just call my name. —

E \flat

What's that you're say - ing, —
What's that you're do - ing, —
What's that I'm feel - ing, —

girl I like the way you
girl I like what you
that sen - sa - tion's such a

talk to me.
do to me.
mys - ter-y.

What's that you're say - ing, —
What's that you're do - ing, —
I know that it's thrilling me, —

ev - en if it's wrong_ girl I do a - gree.
'cause it makes no kind of sense to me.
and I hope this feel - ing lasts e - ter - nal - ly.

A**b**7

Girl you make me feel so small though I might stand six feet tall,
You can fill my ap - pe - tite with - out me tak - ing up a bite,
Girl you make me scream and shout, tell me what it's all a - bout,

B**b**7

what you've got cuts me right down to size.
ne - ver knew that love could fill you up,
you make me give in with - out a fight.

I'll
You're

A**b**7

be the last, you'll be the first, I'll do my best to quench your thirst,
much too good for me to pass, I'm for the tak - ing, you just ask,
I don't have no words to say, you can fill it an - y - way, and

B♭7

I'm the luck - y one who keeps the prize,
 we can make it stick with love and luck.
 ev - 'ry - thing you do will turn out al - right.

C♭

A♭m7

E♭m

Girl I like what you're do - ing,
 (Girl I like what you're doing.) ba-by do it some more.

(Ba - by do it some more. -----)

Girl I like what you're do - ing,
 (Girl I like what you're

A♭m7

To Coda ♫1 E♭m

do - ing -----)

Ba - by do it some more, girl I like what you

do to me, do to me, do it some more...

(I know I like what you're do-in' to me ba-by now)

Do to me, do to me, do it some more....

2 E^bm

Ba - by do__ it some more. __

Do to me, do to me, do it some more.



(You know I like what you do to me__)

Girl I like__ what you're do - ing, __

E^bmC^b

ba- by do__ it some more.

E^bm



Continuation of the musical score. The top voice has eighth-note pairs followed by sustained notes. The bottom voice has eighth-note pairs followed by sustained notes.

Continuation of the musical score. The top voice has eighth-note pairs followed by sustained notes. The bottom voice has eighth-note pairs followed by sustained notes. A vocal entry is indicated with "(Whisper) What's that you're do-ing?"

D.S. al Coda

Continuation of the musical score. The top voice has eighth-note pairs followed by sustained notes. The bottom voice has eighth-note pairs followed by sustained notes, leading to the Coda section.

Ebm

CODA

Ba - by, do it some more, do it, do it, some more. — She

loves you, yeah, yeah yeah, — she loves you, yeah, yeah yeah Ba - by do it some more. — yeah.

Cb

Abm7

Ebm

ad libs.
Repeat to Fade

July 21, 1982

HERE TODAY

Slow beat

C#m7-5



Am-5/C



Words and Music by
McCARTNEY

And if I said
And if I say

I real - ly knew you well, what
I real - ly loved you and was

p

G

D/F#

Em

Cm7

F/C

To Coda

would your ans - er be, —
glad you came a - long, —

if you were here to-day, —
then you were here to-day, —

ooh,
ooh,

Cm

/G

G

C#m7-5

here to - day.

Well know-ing you,

Am-5/C

G

D/F#

you'd proba-bly laugh and say that we were worlds a - part, —



F/C



/G

if you were here to-day, —

ooh

here to -



- day.

But as for me,

I still re-mem-ber how it was-



— be-fore,

and I am hold-ing back the tears

no



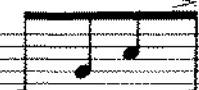
more,

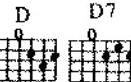
ooh

ooh

ooh, —

I





love you,

ooh.

What a-bout the time we met,

well I sup

a tempo



pose that you could say that we were play-ing hard to get.



Did -n't un-der-stand a thing, but we could al - ways sing.



What a-bout the night we cried,

be-cause there was-n't an-y rea-son left to keep it all in-side.

Em

Nev - er un - der-stood a word, — but you were

Am7

D

Em

D.C. (a tempo)

al - ways there with a smile.

poco rall.

CODA
 Cm

/G

G

Cm7

F/C

for you were in my song, — ooh,

Cm

/G

G

here to - day.

rall.

BALLROOM DANCING

Words and Music by
McCARTNEY



B

Well I

B

used to smile when I was a pup, — sailing down the Nile in a
used to fly when I was a kid, — and I did - n't cry if it
went so fast and we all grew up, — now the days that passed in the



chin - a cup, — with the rec - i - pe for a love - ly day stick - ing
hurt a bit, — on a car - pet ride to a for - eign land at the
chin - a cup, — are the mem - or - ies of an - oth - er day, — and I



out of my back pock-et.
time of Dav-y Crock-ett. }
would - n't want to knock it.

But it was-n't al - ways such

pretty sight 'cause we used to fight like cats and dogs till we made it up in the

ball - room.

Ball - room danc - ing

made a man of me.

One, two, three, four,

I just plain a - dore your ball - room danc - ing,



seen it on T. V.

(1) { I got what I got } from ball - room
(2,3) { I got quite a lot }



To Coda

danc - ing,

big

B.

D.

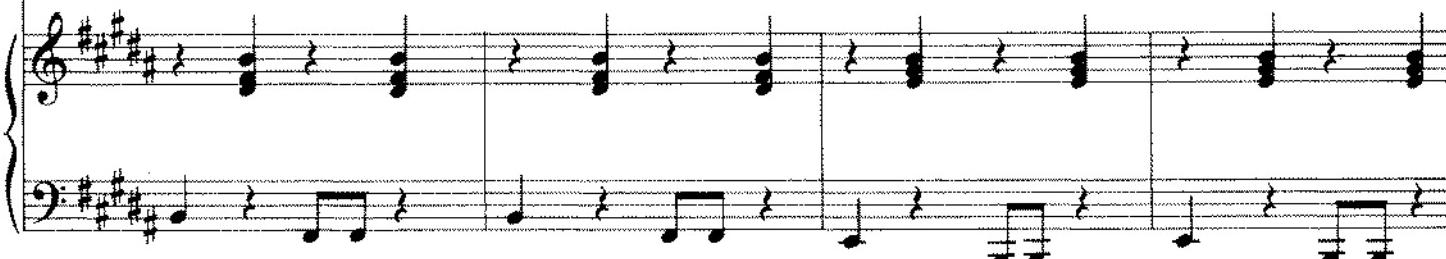
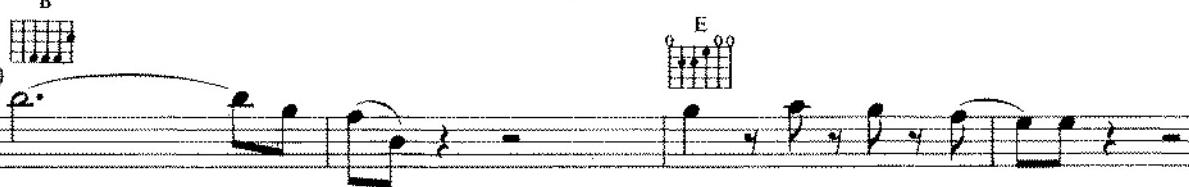
1

2

Well I



(Tpt.)



B

(Cl.)

(8 basso)

B

Tpt.

(loco)

B

Sax.

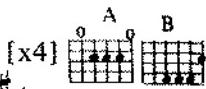
C7

D7

B

(Tutti)

Ad lib.



Bm7

Em7

(2^o & 4^o)

—

—

D.S., al Coda

Well it

C7

D7

E

⊕ CODA

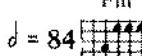
oh!



THE POUND IS SINKING

Words and Music by
McCARTNEY

Fm
 $\text{d} = 84$



§ (poco ritard.)

Fm



The pound is sink - ing, the pe - so's

mp



C

Fm

V



mp

fall - ing,

the li - ra's reel - ing

and

Bbm



Fine

feel - ing quite ap - pal - ling.

(%)

Fine

$\text{♩} = 168$

A \flat



The mark is hold - ing,
The dol - lar's mov - ing,

F \flat



the franc is fad - ing,
the rou - ble's ris - ing,

mf

B \flat m7



E \flat



the drach-ma's ve - ry weak but ev - 'ry - one's still trad - ing.
the yen is keep-ing up, which hard - ly seems sur - pris - ing.

A \flat



A \flat



The mar - ket's bot - tom has fall - en right out, and on - ly the {strong} are sur -

3

3

3

3

3

3

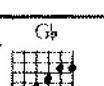
3

3

B



1



viv - ors.

Fm



Well I

Fm



D♭

Fm



fear my dear that it's e - min - ent - ly clear, that you can't see the trees for the for - est.

Fm

B♭m7

Your fa - ther was... an extra - ord - in-ar - y man,

E♭

A♭

D♭

but you don't seem to have in - her - it - ed

man - y of his... man - n

- is - ms,
 oh, an - y of his man - ner - is - ms.
 (Half tempo) swung rhythm
 2 G_b $\text{♩} = \text{♩} [\text{♩} = 84]$ F_m
 Hear me, my
 lov - er, I can't be held res - pons - i - ble now
 (hear me lov - er) 3 (Oh no! It was - n't me
 for

WANDERLUST

Words and Music by
McCARTNEY

The sheet music consists of six staves. The top two staves are for piano/vocal, with lyrics appearing below the vocal line. The bottom four staves are for guitar, showing chord progressions and strumming patterns. The key signature is G major (one sharp), and the time signature is common time (indicated by 'C'). Chords shown include D, A/C♯, G, Em, D/A, and A.

D A/C♯ D G D D A/C♯ D G A

Em A D/A D

(20 & 30 Instrumental)

(1) Light out Wan - der - lust, head us out to sea,
(% only - Orchestra)

(1) Cap-tain says there'll be a bust,
(3) Cap-tain's out to make his mark,

this one's not for me.
this one's not to be.



(1) Take us from the dark
(3) Light out Wan - der - lust,

out head where us we out can to

2,3

(2,3) Counter Oh where did I go wrong my love,
what pet - ty crime was I

2^o orch

A

Em

see,
sea,

Cap-tain's out to make his mark,
Cap-tain says there'll be a bust,

found guil - ty of?

What bet-ter time to find a brand new day?

A

D/A

To Coda ♪

D

G

A

this one's not to be.
this one's not for me.

(1,2) Light out Wan - der - lust,

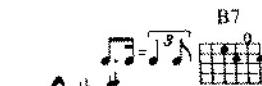
To Coda ♪

Oh Wan - der - lust a - way.

To Coda ♪

GET IT

Words and Music by
McCARTNEY



B7



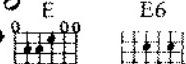
You've got to

B7



get it mm, you've got to get it don't for-get it does-n't come a-round a-gain, you've got to

To Coda



get it, mm you've got to get it and you've got to get it good.

A

B7

E

Once I had a lit - tle Span-ish gui - tar,
Par - don me if I've been mis - un-der - stood,

the neigh-bours told me I could
I wan - na get it while the

F#

D

A

go pret-ty far,
go - ing is good,

well I came and I went
the tel - e - phone rang

B7

F

E6

A

and my gui - tar got bent.
a-bout a song I sang.

But I dis - cov-ered that the
The life of Cad - il - lac and

B7

E

F#

peo - ple who love
ul - tra for sure

are what we need if we're to get up a - bove - it all,
is au - to - ma - tic for the La - dy De - mure.,



good.



D.S. al Coda

You've got to

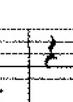
CODA



good.

SOLO

B7





Come on let's get it mm, You've got to



B7

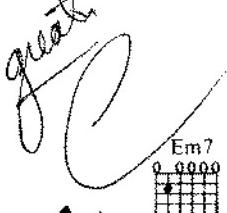
get it don't for-get it does-n't come a round a - gain, you've got to get it, mm



You've got to get it and you've got to get it good.

BE WHAT YOU SEE

Words and Music by
McCARTNEY



The sheet music consists of eight staves of musical notation. The top staff is for the vocal part, and the bottom staff is for the piano/bass part. The vocal part starts with a sustained note followed by "Ooh ooh". The piano/bass part provides harmonic support with eighth-note patterns. The vocal part then continues with lyrics: "ooh the one you want-ed to be is now the one you see.". The piano/bass part features more complex patterns, including a section where it plays eighth-note chords. The vocal part concludes with "want-ed to be is now the one you see.". Chords indicated include Em7, Am, and D. The music is in G major, with a mix of common time and 6/8 time signatures.

DRESS ME UP AS A ROBBER

Words and Music by
McCARTNEY

The musical score consists of six staves of music. The top two staves show the piano and bass parts. The piano part features eighth-note patterns, and the bass part has eighth-note chords. The middle section begins with a piano solo followed by a vocal entry. The vocal part includes lyrics and guitar chords indicated above the staff. The chords shown are Em7, D/E, Em7, D/E, Em7, D/E, Em7, D/E, Dm7, Dbm7, and Cm7. The lyrics are: Well you can dress me up... as a rob-ber and I won't be in... dis - guise, on - ly love... is a rob - ber, and he.

17

Dm7



Em7



lives with - in your eyes, ooh, oo - ee - oo.

D/E



Em7



D/E



Em7



D/E



Em7



Well you can

dress me up as a sail - or but I'll nev - er run to sea, as
 dress me up as a sold - ier but I would-n't know what for,

Cm7

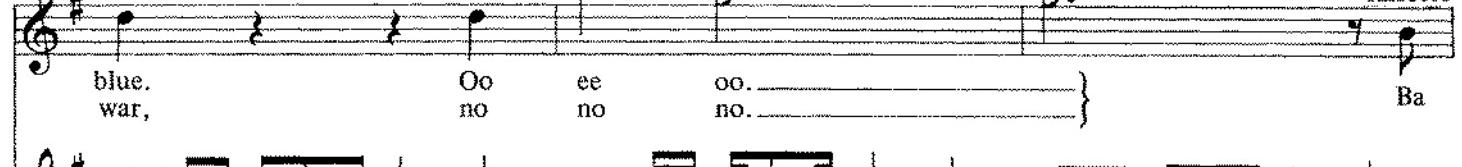


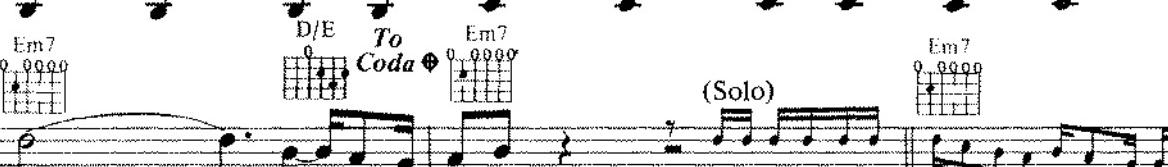
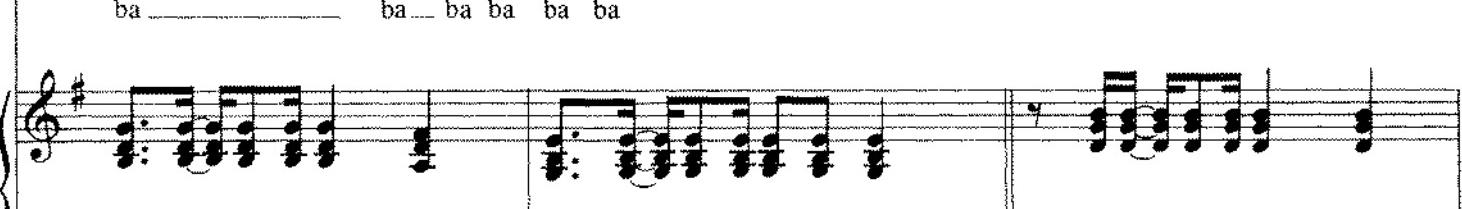
Bbm7



long as your love is av - ail - able to me what do I do with a sea of
 I was the one who told you he loved you, don't wan-na go to an - oth - er

Dm7 Em7 D/E Em7 D/E

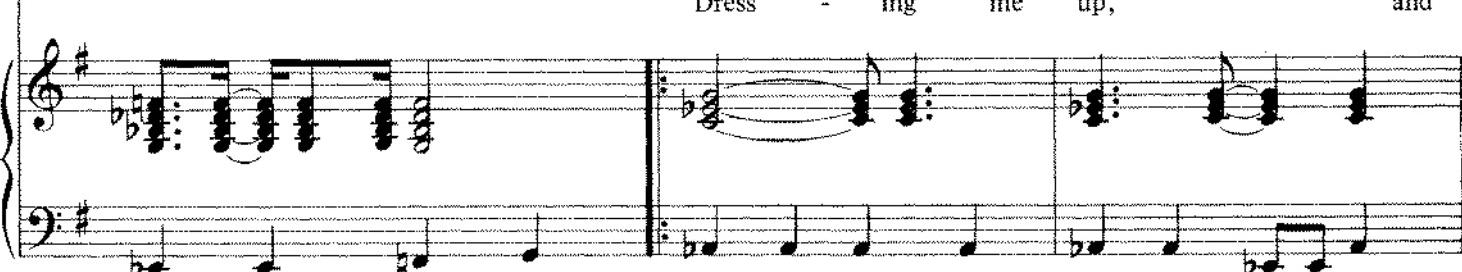
 blue. war, Oo no ee no oo. no. } Ba


Em7 D/E To Coda Em7 (Solo) Em7



Dm7 Dbm7 Cm7 Bbm7



E9 A bmag?





does-n't make a diff'-rence what you want to do,-- which-ev-er way you look at it,-- I'm
if I don't con-vince you, you need-n't look too far,-- to see that I'm...not ly-ing, 'cause I



still in love...with you. We go on...for ev - er, I may nev - er make... a change...
love you the way you are. What's the point of chang-ing, when I'm hap - py as I am.

1



Musical score for strings and basso continuo. The top two staves show three-note chords in the upper strings, sustained across measures. The basso continuo staff at the bottom shows a bass line with some eighth-note patterns.

2

D.S. al Coda

Musical score for strings and basso continuo. Measures 5-8 continue the pattern of sustained chords in the upper strings and bass line in the continuo. The vocal line begins with "Well you can".

Em?

Φ CODA

ba ba.

Musical score for strings and basso continuo. Measures 9-12 feature a more active basso continuo line with sixteenth-note patterns, while the upper strings provide harmonic support.

Musical score for strings and basso continuo. Measures 13-16 show a continuation of the sixteenth-note basso continuo patterns from the previous section.

Musical score for strings and basso continuo. Measures 17-20 conclude the piece with a final flourish of sixteenth-note patterns in the basso continuo, followed by a series of eighth-note strokes in the continuo line.

EBONY AND IVORY

Words and Music by
McCARTNEY

McCARTNEY

Steady/moderate

/B **C#m/B** **B** **G#m/B** **A/B** **F#m/B** **E**

E - bo - ny — and

F#m7 **/B** **E** **F#m7** **/B**

iv - or - y — live to - ge - ther in per - fect har - mo - ny, — side by

E **F#m7** **B/F#** **A/B** **B** **B/E** **E**

side on my pian - o key - board, oh — Lord, why — don't we? —

/B **C#m/B** **B** **G#m/B** **A/B** **F#m7/B** **E**

We all know — that

10 only

C#m

B

A

E

E

peo - ple are the same wher - ev - er you go. There is good and bad in ev -

B

D6

D9

C#7

F#m

'ry-one,

we learn to live...

{ we learn to give each oth - er what we need.
when we}

to sur - vive

to - ge - ther a - live.

E - bo - ny and

iv - or - y

/B

E

F#m7

/B

live to - ge-ther in per - fect

har - mo - ny, side by

E 0 0
 F#7 B/F# A/B 0 0
 B 0 0 B/E 0 0 E 0 0
To Coda ♫ Csus4 C#

side on my pian - o key - board, oh Lord, why don't we?—

Double tempo
 F#

Gsus4 C#

E - bo - ny, iv - or - y, liv - ing in per - fect har - mo - ny, ...

A/B 0 0

D.S. a tempo I°

E - bo - ny, iv - or - y, ooh.

CODA

C[#]sus4

C[#]

F#m7

/B

B

A/B

B

B/E

Side by side on my piano - o key - board, oh Lord, why.

E
0 0 0 0

F#m7

/B

E
0 0 0 0

F#m7

/B

don't we?

Double tempo

E
0 0 0 0

F#m7

B

E
0 0 0 0

F#m7

B

Repeat to fade

E - bo - ny, —

iv - or - y, —

liv - ing in per - fect har - mo - ny, —